

Thesis Advisor: Frank Martignetti

THE MUSIC AND DANCE OF CUBA:

by Melissa Salguero

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Abstract

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This unit is designed for 5th grade students. There are 7 lessons in this unit. Concept areas of rhythm, melody, form, and timbre are used throughout the unit. Skills developed over the 7 lessons are singing, moving, listening, playing instruments, reading/writing music notation, and creating original music. Lesson plans are intended for class periods of approximately 45-50 minutes. Teachers will need to adapt the lessons to fit their school's resources and the particular needs of their students.

This unit focuses on two distinct genres of Cuban music: Son and Danzón. Through a variety of activities students will learn the distinct sound, form, dance, rhythms and instrumentation that help define these two genres. Students will also learn about how historical events have shaped Cuban music.

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Introduction

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This unit was created to serve two purposes: to learn more about my own Cuban heritage, and to teach my students about Cuban music. Over the course of five months I have done research on Cuban music using a variety of sources. Two books that have helped me tremendously are *Excursions in World Music* (2004), and *Music in the Hispanic Caribbean* (2010). I have interviewed several family members and even attended a dance class to better understand characteristics of Cuban music. All the resources I have used are listed in the “Sources” section of this document.

The lessons form a cohesive unit and should be taught in succession. Tips are included in italicized text throughout the unit lesson plans. All materials referenced throughout the unit can be found in the “Materials Index” section of this document. All audio and visual examples are clickable links, and a master list is included in the “Multimedia Index” section of this document. I have also included a “Glossary” section with key terms for this unit.

It was important for me to find authentic music and dance examples that Cubans would recognize and agree were important. Since my parents and grandparents were born in Cuba they were a great help in finding iconic Cuban music. Websites like YouTube, and Spotify have allowed me to virtually demonstrate authentic Cuban music played in Cuba by Cubans.

Research [\(Table of Contents\)](#)

The Cuban Musical Heritage

What influences account for the unique style and sound of Cuban music?

The music of Cuba emerges from the island's history, and the various cultures that came together there. The original Taíno inhabitants of Cuba died out, and little remains of their traditions and music (Henken, 2013, p. 21). Large numbers of African slaves and European colonists came to Cuba beginning in the 16th century, and brought with them their own forms of music, dance, characteristic rhythms, and native instruments (Moore, 2010, p. 53). West Africans brought to the island as slaves constructed percussion instruments characteristic of their homeland and brought new rhythms to the island (Henken, 2013, p. 27). The European colonists brought with them European musical forms and dances (p. 28). The cultural contributions of each group have produced the diverse sound of today's Cuban music. Historical events like the Cuba's gaining independence from Spain inspired poets and composers to write music about how proud they were to be Cuban (Olsen, 2000, p. 111).

The Discovery of Cuba

What happened to the indigenous people of Cuba?

Christopher Columbus discovered Cuba in 1492, but the Taíno had been living there for many years (Rouse, 1992, p. 142). The Spanish established settlements on the island by fighting, and eventually enslaving, the Taíno people. By 1543 many of the Taíno population died from poor working conditions or were killed fighting the Spanish. As the Taíno population died, their music, culture, and traditions died with them (Moore, 2010, p.31).

Indigenous Music

What was Taíno music like?

We have no surviving examples of Taíno “**areíto**” music, but archeologists have found several Taíno instruments, and Spanish colonial writings about the Taíno shed a little light on their musical practices (p.31). According to these Spanish writers, the music often involved hundreds, even thousands, of participants, who would dance in circles around a group of instrumentalists who played güiros, maracas, and slit-drums called Mayohuacan (p.31).

The **mayohuacan** is a hollow log with two slits that sound about two octaves apart. The two tones are said to represent the coquí tree frog commonly found in the Caribbean islands (Henken, 2012, p. 21). The image of the coquí tree frog has become a major symbol for Taíno and Puerto Ricans (p. 21).

Although the Taíno tribes are gone there are still people who identify as Taíno. The United Confederation of Taíno People is dedicated to preserving the values and heritage of the Taíno people and uniting their descendants (<http://www.uctp.org/>).

European Influences

What were the European influences on Cuban music?

As many European colonists came to settle in Cuba, they brought with them a variety of musical forms, instruments, and dance ideas that influenced Cuban music. Two of the musical forms brought over from Europe were **strophic form** and **rondo** (Nettl, 2004, p. 257). The Spanish also brought guitars, pianos, flutes, and stringed instruments to the island. European dances like the French contradanza gave Cubans new ideas and gave birth to new dance styles in Cuba (Musmon, 2010, p. 19).

African Influences

What were the African influences on Cuban music?

The Spanish imported slaves from African to work on plantations and in copper mines, who brought with them aspects of their West African heritage, including musical form, instruments, and characteristic rhythms (Nettl, 2004, p. 256). One musical form that was brought from Africa is call and response. When African slaves were brought to the Caribbean they were not allowed to bring any instruments with them, so they recreated the instruments by using any materials they could find (Olsen, 2000, p. 107). For example the first bass instrument, a **marímbula**, was made of a hollow box and items such as springs, metal scraps and even knives were plucked to make sound. African rhythms evolved into Cuban rhythms like cascara, cinquillo and martillo (Nettl, 2004, p. 256). These rhythms give Cuban music a distinct sound.

Historical Influences

How did Cuba's history shape its music?

For over 400 years, Cuba was a colony of Spain. In 1898, the Cuban people rebelled against the Spanish and, with some help from the United States, Cuba gained formal independence in 1902 (Henken, 2013, p. 54). This had a profound influence on music because poets and musicians started writing about Cuba and freedom (p. 38).

José Martí was a leader of the Cuban independence movement as well as a soldier, poet and writer. He is often considered Cuba's greatest hero (p. 38). His most famous work was one of his final poems, which was later put to a popular tune as the song *Guantanamera*, which has come to be seen as the signature song of Cuba (p. 327). He died on the battlefield fighting for independence (p. 69).

Pedro Figueredo was a Cuban poet, musician, and soldier (Olsen, 2000, p. 121). When his troops took a place called Bayamo, the soldiers asked him to write a song to express their pride. He wrote the lyrics on the saddle of his horse. The song was called “**La Bayamesa**” and it went on to become the Cuban national anthem. Two years later he was captured and executed by Spanish soldiers; just before the firing squad fired he shouted a line from his anthem “Morir por la Patria es vivir” (Cuba).

Son Music

Son is both a type of music and a dance. Cuban son laid the foundation for all other genres of Cuban music (Nettl, 2004, p. 257). The fusion of both European and African elements can be heard in the Cuban son, which blends the Spanish guitar, a verse & chorus form, characteristic African rhythms, and use of drums reminiscent of African drums (p. 257).

The form of the son contrasts European and African influences very clearly. Son has two major sections. The first section is in **strophic** form typical of European folk music (different verses sung to the same music) (p. 257). The second section is known as the **montuno** section. The montuno involves call-and-response singing over a short harmonic ostinato (ostinato is a repetitive pattern characteristic of much African music) (p. 257). During the montuno the music becomes more animated rhythmically and this is the section where the singers and instrumentalists improvise over the ostinato (p. 257).

The most common Son instrumentation is tres, claves, maracas, bongos, and some sort of bass-type instrument (Moore, 2010, p. 92). Originally the **Marímbula** was used. The Marímbula is a hollow box with metal strips of different sizes over a resonating hole (p.13). This instrument was used like a bass guitar. The Marímbula provides rhythmic and harmonic support to the group of

musicians. Today the sound of the bass is preferred because it is much louder and is able to play many more notes (p. 92).

The most recognizable instrument in Cuban Son is the **tres** guitar. In Cuban Son, the tres is usually the first instrument that plays and sets up the harmonic structure on a Cuban ostinato called **guajeo** (*wa-hey-yo*) (p. 94). The Tres gets its name because it has three groups of strings (two strings in each set). The ways in which the strings are tuned give the tres its distinct sound. A musician who plays the tres is called a **tresero** (p. 94). One of the most well known treseros and bandleaders was **Arsenio Rodriguez** (Nettl, 2004, p. 257). Arsenio was blind and helped transform son into what we now know as salsa by speeding up the tempo and adding more freedom for improvisation (p. 257).

A defining musical characteristic of Cuban Son is an ostinato rhythm played on the bass called **tumbao**. Tumbao is also called anticipated bass because the emphasis is on the beat 4 before the downbeat (Moore, 2010, p. 96). The bongo also plays an important rhythm called **martillo** (p. 95). The bongo and the bass both emphasize beat 4.

Another defining musical characteristic of Cuban son is the **Clave** rhythm (p. 93). The Clave rhythm is grouped by either 3+2 or 2+3. This Clave rhythm can be heard in many other Cuban genres (p. 93).

Danzón music

Danzón is both a type of music and an elegant instrumental dance with clear European and African influences. Danzón mixes a combination of European instrumentation and rondo form, and African rhythm (p.122).

The instrumentation associated with danzón included two violins, a cello, flute, timbales, güiro, and double bass. The instrumentation of son was not appropriate for danzón because danzón was an elegant dance influenced by European classical music (p. 126). This type of ensemble was called a **charanga** (p. 126).

The most recognizable instrument in danzón is the **timbales** (p. 122). Originally timpani (kettle drums) were used but the timbales were created to provide a more portable drum (p. 122). A musician who plays the timbales is called a **timbalero**. One of the most well known timbalero in the twentieth century was **Tito Puente**. Tito helped transform danzón into what we now know as Mambo (Musmon, 2010, p. 36).

A traditional danzón is in the classical European form of a rondo (Moore, 2010, p. 124). There is an introduction, then a main melody that features the flute. The introduction is played again then a trio featuring the string section. There were two endings to a danzón (p. 124). One ending could be a typical “stock” ending or a mambo section (similar to the montuno section in son) that allowed the musicians and dancers to improvise (p. 124).

A defining musical characteristic of danzón is the **cinquillo** rhythm played on the timbales (p. 122). The rhythm consists of five notes so the word origin comes from the Spanish word for five “cinco.” This rhythm is also a common bell pattern found throughout sub-Saharan Africa. Dancers’ steps are driven by the cinquillo and clave (Nettl, 2004, p. 256).

Son Listening Examples:

Dundunbanza ([Track 01](#)), Son de la loma ([Track 03](#)), Candela ([Track 05](#)), El Cuarto de Tula ([Track 06](#))

Danzón Listening examples:

Almendra ([Track 02](#)), El Cadete Constitucional ([Track 11](#)), Danzón Legrand ([Track 12](#))

Unit Overview [\(Table of Contents\)](#)

Summary of Lessons:

Lesson #1: The History of Cuba

The goal of the first lesson is to give the students a basic history of how Cuba was discovered and to listen to examples of Cuban music. First the students are assessed on their knowledge of the subject before the lesson starts to get a baseline reading of what they know and what they don't know. This assessment will also be used to show growth as the unit progresses. Students will watch a video about Cuba that shows what everyday life is like throughout the country. They will then be put into groups and asked to compare and contrast the two countries based on what they saw in the video. After the video, students will complete listening logs for two listening examples. The listening logs will help the students distinguish the characteristics of the two Cuban genres. At the end of the lesson the students fill out an exit slip with the question "the most important thing I learned today was..."

Lesson #2: "Instruments and Rhythms of Son"

In this lesson students learn to sing the song *Dundunbanza*. Students learn the distinctive characteristics of the Cuban music genre son. The instruments that are introduced in this lesson are the clave, bongo, and tres. Students learn some basic dance steps to Cuban son. At the end of the lesson Students fill out an exit slip with the question "the most important thing I learned today was..."

Lesson #3: “Performing a Son”

In this lesson students learn the ostinato part to the song *Dundunbanza* and *Guantanamera*. Students take turns playing Orff instruments. Students can choose what part they want to play. A rhythm section is added for more advanced students. This lesson focuses on reinforcing the knowledge taught in the previous lesson and improving playing technique. Depending on students' prior skill level, an improvisation (montuno) section could be added.

Lesson #4: “Cuba’s Independence”

In this lesson, students learn about how Cuba gained its independence. Students discuss similarities and differences between the Cuban national anthem and the United States national anthem. Students act out a short scene to learn about how Cuba gained its independence. Students learn about José Martí and Pedro Figueredo. Students sing *Guantanamera*. While learning the song they will discover that the song brings together multiple traditions and represents the revolutionary history shared by these two men.

Lesson #5: “Instruments and Rhythms of Danzón”

In this lesson students learn about danzón music. Students learn the origin of danzón by watching examples of French contradanza. The timbales are introduced and students learn the cinquillo rhythm. Students follow listening maps to help understand rondo form. Students also learn a dance routine that will reinforce rondo form.

Lesson #6: “Creating a Rondo”

In this lesson the students use instruments and body percussion to create a song in rondo form. Students will first compose a class rondo, and then will be given specific guidelines to compose a rondo in groups or by themselves. At the end of the class students present their composition to the class.

Lesson #7: “Final Assessments”

In this lesson the students are assessed on their ability to identify Cuban rhythms, and categorize son and danzón music. This lesson uses multiple modalities to assess the students’ knowledge, allowing each learner to demonstrate their strengths. Activities include games like four corners, and bingo. A unit post-test is given at the end of this class to evaluate and document student growth.

Prior Knowledge:

Essential concepts and skills taught in this unit can be learned even with little prior musical knowledge, but it is helpful for students to have had successful experience keeping a steady beat, using solfegé, singing, playing instruments, reading rhythm patterns, identifying different sections of a piece through listening logs and listening maps, and playing non-pitched and pitched percussion instruments.

This unit involves group work, moving throughout the room to music, singing, and playing instruments, so I highly recommend teaching this unit once students are comfortable with your classroom procedures for those activities so that the pacing and transitions will be smooth.

Objectives, Standards, and Essential Questions:

Main Learning Objective:

Students will grow their abilities to perform and respond to music by analyzing, singing, and playing Cuban music. In doing so, they will learn about Cuban music, history, language, geography, and culture.

Objectives:

- Students will recognize and analyze two Cuban genres of music: son and danzon.
- Students will analyze the formal structure of Cuban music.
- Students will interpret intent and meaning in Cuban music.
- Students will apply criteria to evaluate Cuban Music.
- Students will relate knowledge and personal experiences to their music making.
- Students will relate artistic ideas and works to societal, cultural and historical context.

National Core Music Standards (2014):

Respond – Students will perceive and analyze three Cuban genres of music.

Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

(MU: Re7.1.5)

Analyze – Students will analyze the structure and context of Cuban music.

Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

(MU: Re7.2.5)

Interpret – Students will interpret intent and meaning in Cuban music.

Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

(MU: Re8.1.5)

Evaluate – Students will apply criteria to evaluate Cuban Music.

Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

(MU: Re9.1)

Synthesize – Students will relate knowledge and personal experiences to make music.

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

(MU: Cn10.0.5)

Relate – Students will relate artistic ideas and works with societal, cultural and historical context.

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

(MU: Cn11.0.5)

Essential Questions:

- How do individuals choose music to experience?
 - o *Interests, experiences, understandings, and purposes influence musical works.*
- How does understanding the structure and context of music inform a response?
 - o *Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.*
- How do we discern the musical creators' and performers' expressive intent?
 - o *Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.*
- How do we judge the quality of musical work(s) and performance(s)?
 - o *The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.*
- How do musicians make meaningful connections to creating, performing, and responding?
 - o *Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.*

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
 - o *Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.*

Assessments and Rubrics:

Assessments and rubrics are included in this unit. This will give the teacher specific and consistent criteria for grading. To help monitor student knowledge/skill growth throughout the unit, a pre/post assessment is included. Some examples of the assessments included in this unit are echo-clapping activities, rhythm flash cards for reading practice, rhythmic dictation with dry erase boards and manipulatives, and teaching observation of students' use of body percussion.

Skill assessments need to be paced very quickly. The teacher needs to make sure that the class is engaged while assessing an individual student. The unit contains different activities that can assess the same thing. This ensures that the students are actively engaged and the assessment does not become a tedious task for the students.

Entrance and Exit slips can be found in the materials packet. I have also included a blank template for teachers to use and customize. Exit slips help students summarize and reflect on information learned. Exit slips give students an opportunity to review key ideas, consider essential details and summarize their thinking. Students respond to a teacher question that focuses on the learning target of the lesson.

Exit slips can also be used to improve the effectiveness of teaching. Student responses to these questions also allow the teacher to plan for the next lesson as the responses give an informal measure of each student's understanding of the lesson or concept.

Differentiation:

Differentiation is a teaching technique focused on meeting the broad range of students' needs. Teachers use a variety of resources and strategies to teach the same content, concepts, thinking skills, and procedural skills to all of the students. The goal is that every student achieves the learning objectives despite their different learning needs.

This unit is designed with a multisensory approach. In this approach students hear, see, say, and do key concepts to learn. You will find many different activities that reinforce one core objective or skill in many different ways. Thus, students are able to demonstrate their mastery of the concept in a way that allows them to be successful.

Instruction is varied and addresses differences in readiness, and interest. Student choice also plays a part in differentiation. Giving the students a choice allows them to be more confident and leads to a better chance of success.

Materials and lesson content can easily be adjusted to accommodate students specific IEPs. It is a teacher's job to know their students' needs. Below are some ways to differentiate lessons:

- **Content:** Change in the material being learned by a student.
 - o For example, if the classroom objective is for all students to learn play a song on Orff instruments, then some of the students may have a more complex part with more notes, while others may have a more repetitive part using only a few notes.
- **Process:** Change the way in which a student accesses material.
 - o For example, one student might learn better by looking information up on the computer center, while another student might learn better at a 1:1 table.
- **Product:** Change the way in which a student shows what he or she has learned.

- For example, to demonstrate understanding of a improvising, one student may improvise a song by singing, while another student improvises on an instrument.

Accommodation/Modification:

Accommodations are changes in how a student accesses information and demonstrates learning. Accommodations do not substantially change the instructional level, content, or performance criteria. The changes are made in order to provide a student with equal access to learning and an equal opportunity to show what they know and can do.

Examples of accommodations might include providing a physical environment free of distractions, allowing extra time to complete written work, allowing the use of a computer, planning hands on activities, and allowing the student to take tests orally.

Modifications are changes to what the student is expected to learn. The changes are made to provide a student with opportunities to participate meaningfully and productively along with other students in classroom and school learning experiences. Modifications include changes in the instructional level, content/curriculum, performance criteria, and assignment structure.

IEP and 504 plans will give teachers more specific instruction for student needs. It is up to the teacher to know their students and understand how each student learns.

Lesson Plans [\(Table of Contents\)](#)

Songs, media recordings, and other materials are embedded within the text as hyperlinks. See the Multimedia index on page 37 for a list of these materials, indexed by number.

Lesson 1: The History of Cuba

Objective:

- Students will perform rhythms by echo clapping the teacher's performance.
- Students will compare Cuba with the United States, presenting their comparison in the form of a Venn diagram.
- Students will hypothesize about the discovery of Cuba in a group discussion.
- Students will categorize Cuban music by filling out a listening log.

Materials:

- Video examples – 1,2
- Audio example – 1,2
- Materials – 1,2,3,4,5,6,7
- Images – 1,2,3

Procedure:

1) Pre-assessment:

- As students enter, they are given a Cuban music pretest ([Materials 2 - Pretest](#)).
 - *This will allow the teacher to get a baseline reading of what students know.*
- Give the students 5-8 minutes to complete the work
 - Be sure to have a visual timer on the board; it helps students manage their time.
- After the students are done with the pretest, collect all the pencils and hand out markers. Go over the answers with the students and have them grade their own paper.
 - *Having students grade their pretest will not only save time spend grading but it will also give immediate feedback to the students.*
- Demonstrate Cuban rhythms 1,2, 5, and 6 ([Materials 3 - Patterns](#)). Have students echo clap as a group and assess the students on their ability to perform the rhythms correctly.
 - *Use the assessment chart ([Materials 4 - Assessment Chart](#)) and the performance rubric ([Materials 1 - Rubric](#)).*

2) Introduction to Cuba:

- Show students a map of Cuba ([Image 01](#), [Image 02](#), [Image 03](#))
 - o Point out the capital (Havana)
 - o Point out mountain ranges.
 - o Talk about how some areas are developed and have roads, telephones, and electricity, while some areas deep in the country are still not developed.
- Pass out Cuba Video notes ([Materials 5 - Cuba Video Notes](#)).
 - o *Be sure to have a procedure for passing in and passing out materials.*
- Play Video showing the island of Cuba ([Video 01](#)).
 - o *Give a few examples of things they could write before the video starts.*
 - o *Review over behavioral expectations during videos beforehand.*
 - o *Students fill out notes during the video.*
- After the video students go to their group area and complete Compare and Contrast Cuba Worksheet ([Materials 6 - Compare and Contrast](#)), using one worksheet per group.
 - o Be sure to have a procedure for group work, including jobs for each student.
- Give the students 5-8 minutes to complete the work
 - o Be sure to have a visual timer on the board, it helps students manage their time.
- Have students collect the materials.
 - o Having a set procedure makes smooth transitions.

3) Cuban History

- Ask students to raise their hand if any of them are Cuban, Puerto Rican, or Dominican.
 - o *Students will want to share but this should be a brief question that transitions to the discovery of Cuba.*
- Ask students to share what they know about Christopher Columbus with their neighbor.
 - o *Be sure the students know when to start talking and stop talking to their neighbor.*
 - o *Be sure to walk around the room and listen in to what the students are talking about.*
 - o *A visual timer will help students manage their time when talking to each other.*
- Play Video "Christopher Columbus- What Really Happened" ([Video 02](#))
 - o *Let students know that you will ask them questions after the video*
- After the video ask students to answer the following questions
 - o *What was Christopher Columbus looking for?*
 - o *What do you think Columbus did once all the Taíno people died?*
 - *This will lead into a discussion about African Slaves*

4) Listening Activity:

- Pass out two “listening response journals” to each student ([Materials 7 - Listening Response Journal](#)).
 - Play each example and have students fill out the Listening Log
 - o Son – Dundunbanza ([Track 1](#))
 - o Danzón - Almendra ([Track 2](#))
 - If time permits after each example have students compare their Listening Logs with each other.
 - Lead a brief discussion about Son, and Danzón.
 - o Son is a type of music that features singers, guitars, and drums. The clave, martillo, and tumbao are important rhythms in son.
 - o Danzón is a type of music that is instrumental and features flutes, timbales, and strings. The cinquillo is an important rhythm in danzón.
- 5) Exit slip:
- Have students fill out an exit slip with the question: “The most important thing I learned today was...”([Materials 8 - Exit slip 1](#))
 - o This will give students a chance to share what they learned.

Lesson 2: Instruments and Rhythms of Son

Objectives:

- Students will perform Cuban rhythms learned from reading music notation.
- Students will demonstrate comprehension of steady beat by moving to the song “Dundunbanza.”
- Students will demonstrate proper singing technique by singing the song “Dundunbanza.”
- Students will differentiate rhythms by performing and identifying martillo and clave rhythm.
- Students will distinguish between Cuban instruments by moving to a listening example.
- Students will interpret rhythm by dancing to Cuban son.

Materials:

- Video examples – 3,4,5,6
- Audio example – 1,3,4,5
- Materials – 2,9,11,13,19
- Images – 4,5,6,7,8,9,10,11,12

Procedure:

1) Review:

- Ask students to turn to their partner and talk about 2 things they learned about Cuba in the last lesson.
 - *Be sure to give them a timeframe for discussion and circulate around the room*
- Call on several students to share what was discussed.
 - *In order to hold students accountable, have them share what their partner said instead of their own thoughts.*

2) Intro to son instruments:

- Tell the students that they will see a short video and will then be asked to make a list of all the instruments they saw.
 - *It is important to let students know what to look for and pay attention to during videos to keep them engaged.*
- Play video example #3 “Son de la lloma” ([Video 03](#))
- After the video, make a list of all the instruments they saw and show a picture of each. This is traditional son instrumentation ([Image 04](#))
 - Guitar – This guitar is a little different and it is called a **tres** ([Image 05](#)).
 - A **tresero** is someone who plays the tres.
 - **Arsenio Rodriguez** ([Image 06](#)) was a famous tresero and band leader
 - He helped transform son into what we now know as salsa
 - Sped up the tempo and added improvisation.
 - He was blind

- Maracas – ([Image 07](#)) Players hold them by their handles, usually in pairs, and shake them.
- Trumpet – ([Image 08](#)) The trumpet player was improvising towards the end of the song.
- **Bongo** – ([Image 09](#)) The bongo player had two jobs, he also played the cowbell.
- **Conga** – ([Image 10](#)) Those tall drums were influenced by African drums
- Bass – Before the bass was in Cuba they had a different instrument called a **marímbula** ([Image 11](#)).
- **Güiro** – ([Images 12](#)) This is a hollow gourd with parallel notches cut in one side. It is played by rubbing a stick along the notches
- As each instrument is listed, show students a picture and give them a short briefing on each instrument.
- Discussion about Son music and dance.
 - Son is a type of music that features singers, guitars, and drums.
 - The clave, martillo, and tumbao are important rhythms in son.

3) Rhythm practice:

- Clap Cuban rhythms 1,2, 5, and 6 ([Materials 2 – Patterns](#)).
 - The goal is to show students the common rhythms for each instrument.
- Review the name of each rhythm and visually identify the rhythm using flash cards ([Materials 13 – Flash cards](#))
- Divide the class in half and have each half perform a different rhythm at the same time.
 - *Utilize the flashcards and cue each half of the class without saying anything*

4) Mirror activity:

- Play the song “Dundunbanza” ([Track 01](#))
- While the song is playing the students mirror the teacher who is keeping a steady beat in a variety of different ways (example: tap head, tap knees, tilt head etc...)
- During the montuno section (2:05) the students take turns leading the activity.
 - *This is a great time to informally assess their performance ability of maintaining a steady beat while singing.*
- After the song the sing the melody part on a neutral syllable and have students echo
 - This part is transcribed on ([Materials 11 - Dundunbanza](#))
- Add the words one phrase at a time.
 - Dundunbanza, quien te mando? (Dundunbanza, who sent for you?)
 - Dundunbanza, en broma te ahora! (Dundunbanza, now the joke's on you!)
- Sing the whole song

5) Clave

- Demonstrate a 3-2 clave and a 2-3 clave.

- Have students clap along.
- Introduce the clave instrument and identify the clave rhythm found in Cuban rhythm #5, and 6.
 - Explain that clave players must listen to the melody to know if it is 3-2 or 2-3.
- Ask students to audiate the song “Dundunbanza” and try to figure out if it is 3-2 or 2-3 clave.
 - Students show their answers on their fingers to identify the rhythm 3 or 2.
- Teacher checks for understanding ensuring that the students know that Clave is both a rhythm and an instrument used in Cuban music.
 - A funny game to play is called “The answer is clave” (game show theme)
 - The answer to each question is “clave”
 - What is the name of the instrument in my hand?
 - What is the name of the rhythm it plays?
 - What is the name of the Cuban rhythm grouped in 3-2?
 - What is the name of the Cuban rhythm grouped in 2-3?

6) Bongo/conga

- Demonstrate the martillo rhythm.
 - Explain that the bongo and conga emphasize certain beats by changing tones.
 - Have students pat along using each knee for a different sound.
- Visually identify the martillo rhythm Cuban rhythm #2.
- Play son de la loma and have students listen for the bongo drum. ([Track 03](#))

7) Tres

- Play a video of the tres guitar and explain why it is called the “three”. ([Video 04](#))
 - The tres has 3 sets of strings, each set has 2 strings each
- Listen to a few examples and have students raise their hand when they hear the tres.
 - Teach the students that an **ostinato** a continually repeated musical phrase or rhythm. In Cuban music the tres ostinato is called a **guajeo** (*wa-hey-yo.*)

8) Cuban son performance

- Play the son performance video and have students look for the instruments that were discussed. ([Video 05](#))
 - Did this group use a bass?
 - What was missing?

9) Cuban Son Dance

- Son dance example
 - Show the Son dance example ([Video 06](#))
 - *In this video the dancers perform a characteristic son steps as well as some moves used to show off balance.*
- Slow son ([Track 04](#)) Fast son ([Track 05](#)) Fast son ([Track 06](#))

- Have students stand in their spot as you teach the following steps
 - o Be sure to review movement procedures.
 - o Stay in your box and keep your hands to yourself.
 - o Refer to the dance steps ([Materials 19 – Dance steps](#))
- Easy
 - o Step close Step close (S1)+(C2)+(S3)+(C4)+
- Medium
 - o In place Step cha cha (S1)+(ch2)(ch+)(S3)+(cha4)(cha+)
- Hard
 - o Moving around Step cha cha (S1)+(ch2)(ch+)(S3)+(cha4)(cha+)
- S=step C=close Ch=step in place

10) Exit slip:

- Have students fill out an exit slip with the question: "Write one thing you learned today." ([Materials 9 – Exit slip 2](#))

Son dance is not an easy dance, so pick the steps that are appropriate for your students. The goal should not be to perform a perfect son dance. The goal of the activity is to have fun and get the students to feel and experience the music.

Lesson 3: Performing a Son

Objectives:

- Students will perform Cuban rhythms learned from music notation.
- Students will demonstrate understanding of form by completing a listening map to “Guantanamera.”
- Students will demonstrate proper instrument playing technique by playing the song “Dundunbanza.”
- Students will differentiate rhythms by performing and identifying martillo and clave rhythm.
- Students will distinguish between Cuban instruments by identifying the instruments during a video.
- Students will interpret rhythm by dancing to Cuban son.

Materials:

- Video examples – 7,
- Audio example – 7,
- Materials – 1,4,10,11,14,15,
- Images –

Procedure:

1) Review:

- As students enter the room play the Video “Cuarto de Tula” ([Video 07](#))
- Have students fill out the entrance slips ([Materials 10 – Entrance slip 1](#)) while the music is playing.
- Review about Son music, instruments and dance.
 - Son is a type of music that features singers, guitars, and drums.
 - The clave, martillo, and tumbao are important rhythms in son.
 - Son dance can be fast or slow but it is the clave that helps dancers line up their steps

2) Listening map activity:

- Listen to the song “Guantanamera” ([Track 07](#))
- Put students into groups students
 - Have group stations already organized with materials and cutouts of Listening Map Manipulatives. ([Materials 15 – Listening Map Manipulatives](#))
- Students arrange manipulatives in the correct form while listening to the song “Guantanamera”.
 - *Students might need to hear the song several times.*
- Use the completed listening map for students to check answers ([Materials 14 – Listening Map Key](#))

3) Dundunbanza Orff Arrangement: ([Materials 11 – Dundunbanza Ostinato Parts](#))

- Send students to their instrument group spots
 - o Have each station already set up with music, and instruments.
 - o Stations should include xylophone, metallophone, bass xylophone, Clave, and bongo
- Review over the procedure for taking turns.
 - o Silent switch in 16 counts, pass the mallets using the grip not the tip, and practice while you wait your turn.
- Teach each part using the following procedure
 - o Sing on neutral syllable.
 - o Sing each part in solfege
 - o Finger practice
 - o Mallet practice
 - o Sing and play
- Play and sing each part then have students choose the part they want to play
 - o *It doesn't really matter if a student plays the melody on the bass xylophone at this point the goal is to get them making music.*
 - o *I let students choose because they will chose the part they are ready for and not get frustrated by a part that is too hard.*
- Ask students to listen to the performance and make a "to fix" list on the board.
 - o *This is where I talk about balance and blend and ensemble sound.*
- Assess students using the grading rubric ([Materials 1 – Grading Rubric](#)) and document on the assessment sheet ([Materials 4 – Assessment Chart](#))

For more advanced classes, I have included an ostinato arrangement of Guantanamera including the melody of the chorus. ([Materials 12 – Guantanamera Ostinato Parts](#))

4) Exit slip:

- Have students fill out an exit slip with the question: "Write one thing you learned today."([Materials 9 – Exit slip 2](#))

Lesson 4: Cuba's Independence

Objectives:

- Students will compare the United States and the Cuban national anthems.
- Students will analyze historical events by performing and summarizing a skit.
- Students will relate history to music by learning about two Cuban heroes and their inspirational stories.
- Students will demonstrate proper singing technique by singing the song "Guantanamera."

Materials:

- Video examples –
- Audio example – 8,9
- Materials – 12,16,17,18
- Images – 13,14

Procedure:

1) Review

- Ask students what they remember about Christopher Columbus discovering Cuba.
 - o This should be an overview of the key points from Lesson 1
 - o Be sure to mention the influences of European colonists and African slaves.

2) Listening activity

- Play "The Star Spangled Banner" ([Track 08](#))
 - o Where have you heard this song before?
 - o What does this song represent?
- Play "La Bayamesa" ([Track 09](#))
 - o What do you think Cubans use this music for?
 - o What does this music sound like?
- Have students complete the compare national anthem worksheet ([Materials 16 – Compare National Anthems](#))
 - o While students are working have the United States and the Cuban national anthem playing alternating between the two songs.
- Class discussion on why anthems are important.

3) Acting activity

- Use the Spanish-American War Script materials for this activity ([Materials 17 – Spanish-American War Script](#))
 - o Ask for 4 student volunteers to act out a scene.
 - o Give each student their script cards and any props
- Have students act out the scene.

- Ask the students to summarize the scene they just saw in their own words by turning and talking to their neighbor.

4) Important people

- Pedro Figueredo
 - o Show the students a picture of Pedro Figueredo. ([Image 13](#))
 - o He was the composer of the Cuban national anthem.
 - o While fighting during the Spanish-American war his troop took over a place in Cuba called Bayamo.
 - o The soldiers asked him to write a song to express their pride.
 - o He wrote the lyrics right then on the saddle of his horse.
 - o Two years later he was captured and executed by Spanish soldiers. Just before the firing squad fired he shouted a line from his anthem "Morir por la Patria es vivir."
 - This line translates to "To die for your country is to live."
- José Martí
 - o Show students a picture of José Martí ([Image 14](#))
 - o He is often considered Cuba's greatest hero.
 - o His most famous work was one of his final poems, which was later put to a popular tune as the song, Guantanamera,
 - Guantanamera has come to be seen as the signature song of Cuba.
 - o He died on the battlefield fighting for independence.

Guantanamera

- Play the song "Guantanamera" ([Track 07](#))
- While the song is playing, the students mirror the teacher who is keeping a steady beat in a variety of different ways (example: tap head, tap knees, tilt head etc...)
- As the song is playing have the students sing on the refrain once they feel comfortable with the words and notes.
- After the song, sing the melody of verse 1 on a neutral syllable and have students echo
 - o This part is transcribed on ([Materials 12 – Guantanamera Ostinato](#))
- After the students master the melody notes, add the words one phrase at a time.
 - o Verse 1

Yo soy un hombre sincero	(I am a sincere man)
De donde crece la palma,	(From where the palm trees grow)
Y antes de morirme quiero	(And before I die I want to)
Echar mis versos del alma.	(pour out the verses of my soul)
 - o Verse 2

Cultivo la rosa blanca	(I plant a snowy rose)
En junio como en enero	(in January like in July)

Qultivo la rosa blanca	(I grow a snowy rose)
En junio como en enero	(in January like in July)
Para el amigo sincero	(For my sincere friend)
Que me da su mano franca	(who puts a helping hand in mine)

- Verse 3

Mi verso es de un verde claro	(My verses are brilliant green)
Y de un carmin encendido	(and also fiery crimson)
Mi verso es de un verde claro	(My verses are brilliant green)
Y de un carmin encendido	(and also fiery crimson)
Mi verso es un ciervo herido	(My verses are a wounded deer)
Que busca en el monte amparo	(seeking shelter in the mountain height)

- Sing the whole song
- If you have a more advanced class, they can perform the song and play the Orff arrangement ([Materials 12 – Guantanamera](#)).

Exit slip:

- Have students fill out an exit slip with the question: "Write one thing about you learned about José Martí or Pedro Figueredo today." ([Materials 18 – Exit slip 3](#))

Lesson 5: Instruments and Rhythms of Danzón

Objectives:

- Students will perform Cuban rhythms learned from music notation.
- Students will analyze Danzón form by performing choreography.
- Students will demonstrate understanding of form by writing a pattern in rondo form.
- Students will differentiate rhythms by performing and identifying cinquillo and cáscara.
- Students will distinguish between Cuban instruments by identifying the instruments during a video.
- Students will interpret rhythm by dancing to Cuban Danzón.

Materials:

- Video examples – 8,9,10,11
- Audio example – 9,10,11,12
- Materials – 3,13,19,20
- Images – 13,14,15

Procedure:

1) Review

- As students enter the room have the Cuban national anthem playing ([Track 09](#))
- Ask students
 - o What song is this?
 - o Who wrote it?
 - o Why is it important to Cubans?

2) Rhythm practice:

- Clap Cuban rhythms 1,2, 5, and 6 ([Materials 3 – Patterns](#)).
 - o *The purpose is to practice performing the rhythms and reminding students that those rhythms are characteristics of Cuban son.*
- Add Cuban rhythm 3,4, and 7
- Review the name of each rhythm and visually identify the rhythm using flash cards ([Materials 13 – Flash Cards](#)).

3) **Cinquillo**

- Clap Cuban rhythm # 4
- Ask students to count how many notes they hear
 - o Five notes
- Ask if anyone knows how to say 5 in Spanish?
 - o Cinco
- Tell the students the name of the rhythm is cinquillo
 - o A way to remember the name is because it has 5 notes and the Spanish word for 5 is cinco.
- The cinquillo is usually played on the Timbales
 - o Show video example ([Video 08](#))

4) **Cáscara**

- Play Cuban rhythm #3 on the shell of a drum

- Ask students what was different about how the rhythm was played?
- *Cáscara* means “shell”
 - o Show video example ([Video 09](#))
 - Talk about how the Kettle drums were the original drum for Danzón
 - Point out that he plays the *Cáscara* on the shell of the drum

5) Timbales

- Show a picture of the Tito Puente ([Image 15](#))
- Tito was known as “The King of the Timbales”
- Show a video of Tito Puente playing ([Video 12](#))

6) Danzón music

- Danzón was an elegant dance influenced by French **contradanza**
 - o Show video example of French contradanza ([Video 10](#))
 - o Show video example of Danzón ([Video 11](#))
- Ask students what instruments they see and hear in both videos.
 - o The instrumentation associated with Danzón included violins, cello, flute, timbales, güiro, and double bass.
 - This type of ensemble was called a **Charanga**.

7) Dancing to a Danzón

- Play “Almendra” ([Track 10](#)), “El Cadete Consitucional” ([Track 11](#)), “Danzón Legrand”([Track 12](#))
- Have students stand in their spot and teach the following steps
 - o Be sure to review movement procedures.
 - o Stay in your box and keep your hands to yourself.
- Use the dance steps ([Materials 19 – Dance Steps](#))
 - o Easy (side to side)
 - Step(slow) Slide close (S1)+2+(C3)+4+
 - o Medium (Forward back + point)
 - Step(slow) Point (S1)+2+(P3)+4+
 - o Hard (box step)
 - Step(slow) cha cha (quick) (S1)+2+(S3)+(S4)+
- S=step C=close Ch=step in place P=Extend the foot and point
 - o *It is important to point out that the dance moves change with the form of the song.*
- Teach the Dance activity form
 - o A (dancers walk around and greet each other)
 - o B Side to side
 - o A (dancers walk around and greet each other)
 - o C Step point
 - o D Box step
 - o A (dancers walk around and greet each other)

8) Exit slip:

- Review over rondo form and give the students a few examples of patterns. (12131, ABACA etc)
- Have students fill out an exit slip with the question: “Write a pattern using rondo form.”([Materials 20 – Exit slip 4](#))

Lesson 6: Creating a Rondo

Objectives:

- Students will perform Cuban rhythms learned from music notation.
- Students will demonstrate understanding of form by composing and performing a rondo.
- Students will differentiate rhythms by performing and identifying Cuban rhythms.

Materials:

- Video examples –
- Audio example – 10,11,12
- Materials – 3,21
- Images –

Procedure:

1) Review

- Rondo
- Ask students for examples of rondo form pattern.

2) Listening

- Almendra" ([Track 10](#)), "El Cadete Constitucional" ([Track 11](#)), "Danzón Legrand"([Track 12](#))
- Play a danzón and have students review the dance form from the previous lesson.

3) Demo

- Invite the class to create a class RHYTHM COMPOSITION in rondo form.
- Using the board or staff paper choose a Cuban rhythm for an "A" section.
- Involve the class in creating a "B" section and then "C."
- Perform the entire rondo, clapping and saying the rhythm patterns.
- Evaluate as a class and perform again, making improvements.

4) Compose

- Each group will be responsible to compose an 8-measure section of the rondo.
- Put class into groups and have them compose and notate a rondo using Cuban rhythms, body percussion and percussion instruments.
- Have each group notate on the "Compose a rondo" worksheet ([Materials – 21 Compose a rondo](#))
 - o *Be sure to give students enough time to create, evaluate, revise, and perform their rondo.*

Lesson 7: Final Assessments

Review

- Echo clap all the Cuban rhythms and review over each of the names of the rhythms
- Hold up each flash card and assess students ability to accurately perform the rhythms

Four corners

- Assign four different areas of the room to represent a Cuban rhythm.
 - o Use the flash cards ([Materials 13 – Flash Cards](#))
- Go over movement rules and procedures
- How to play:
 - o Students stay in their seat until the teacher says “go”
 - o Teacher claps one of the rhythms 4 times
 - Students can echo clap to keep them engaged
 - o Teacher says go and students go to the area that is the correct answer.
 - o Teacher assess, then students go back to their seat
 - o Teacher tells them the answer once they are back in their seat
 - *This is important so that no students are embarrassed about picking the wrong answer.*
 - *Also it is worth mentioning to the students to choose what they think is the correct answer and not to follow anyone else.*
 - o There are many different extensions to this game here are some examples.
 - 1) Instead of word flashcards put the rhythm flashcards around the room.
 - 2) While music plays students walk around the room until the music stops. A flash card is drawn from a cup and the students in that corner are eliminated.
 - 3) Have a student clap the rhythm that is chosen.
 - 4) You can even make up your own game.

Listening assessment ([Materials 22 – Listening Final Assessment](#))

- Have students fill out the listening assessment
- Play 4 examples of your choice from tracks 1-10

Cuba Bingo review: ([Materials 23 – Bingo](#))

- Pass out materials and have students fill in the blank bingo sheet
- As you ask review questions you can assess the students.

Cuba Posttest ([Materials 24 – Posttest](#))

- Give students the Cuban Music Posttest

I have included a variety of assessments for the final lesson in order to allow the students to demonstrate their knowledge many different ways. It is up to the teacher to choose the assessments that best fit their students.

Bonus videos:

Here are some extra videos that showcase important musicians and instruments of cuba.

- Guantanamo – Song Around the World ([Video 13](#))
- Quimbara – Celia Cruz and Tito Puente ([Video 14](#))
- Oye Como Va – Tito Puente Last Performance ([Video 15](#))

Glossary [\(Table of Contents\)](#)

Areíto. A communal song and dance form of the native populations living in the Caribbean at the time of the Spanish conquest.

Cáscara. Literally, “shell.” A rhythmic patterns played by two sticks. It can be performed on the side of a drum, on a woodblock or a piece of bamboo, or on the sides of the *timbales*.

Charanga. A term for a dance band group consisting of piano, bass, *güiro*, *timbales*, flute, and violins. This instrumentation is associated with Danzón.

Cinquillo. Literally, “little group of five.” A common rhythmic figure found in the Caribbean, and Danzón.

Clave. An instrument, a pair of rounded, resonance sticks made of hardwood.

Clave rhythm. A constantly repeating figure, usually two measures in length, which serves as the structural bases for the rest of the pieces rhythms and melodies. The *clave* rhythm in this unit is grouped in 3+2 or 2+3.

Conga drums. Large hand drums made of strips of wood nail together and topped with a skin head. They are derived from Afro-Cuban traditions an African origin.

Conquero. A *conga* player.

Contradanse. A European social dance form in which two or more couples dance together in a set.

Danzón. A form of Cuban ballroom dance music for couples, heavily influenced by the European *Contradanse*.

Güiro. A term for a handheld scraper made of gourd or medal.

Marímbula. An instrument of African origin. It consists of a resonator box, to which strips of metal are attached; the strips are plucked to produce various tones.

Martillo. Literally “hammer.” The name for the basic pattern performed on the bongo drums in the Cuban *son*.

Mayohuacan. A “slit drum” percussion instrument used by native people of the Caribbean.

Montuno. Literally “from the mountains.” The term is used to describe the later sections of Cuban *son* pieces that are faster and more improvisatory and incorporate called response singing.

Ostinato. A short repeated harmonic, melodic, or rhythmic figure used as the structural basis for creating a piece of music.

Rondo. A term for a musical form that begins and ends with the same A segment of music, as well as playing it between the introduction of other segments. It's most typical form is ABACA

Son. A form of dance music from Cuba. *Son* contributed significantly to the development of present-day salsa music

Timbales. It's a custom instrument created in 19th century Cuba and use today and salsa bands. It consists of two drums of metal frames set understand usually played in tandem with a woodblock, various bells, and cymbal.

Tres. Literally “three.” A folk lore to stringed instrument from Cuba that has three courses of double strings.

Tresero. A *tres* player.

Tresillo. A rhythmic figure consisting of three notes that is characteristic of much of Caribbean music. The *tresillo*

Tumbao. Also called anticipated bass because of the emphasis on beat 4. *Tumbao* is the basic rhythm played on the bass.

Multimedia Index [\(Table of Contents\)](#)

All of the following multimedia attachments can be located in this [Google doc folder](#).

Image 01 – Caribbean Map 1
 Image 02 – Cuba Map 2
 Image 03 – Cuba Map 3
 Image 04 – Cuban son instrumentation
 Image 05 – Tres
 Image 06 – Arsenio Rodriguez
 Image 07 – Maracas
 Image 08 – Trumpet
 Image 09 – Bongos
 Image 10 – Conga
 Image 11 – Marímbula
 Image 12 – Güiro
 Image 13 – Pedro Figueredo
 Image 14 – José Martí
 Image 15 – Tito Puente

Video 01 – Cuba, Havana, Camaguey, Trinidad
 Video 02 – Christophe Columbus – What Really Happened
 Video 03 – Son de la loma
 Video 04 – Son on a tres
 Video 05 – Changui Guantanamo
 Video 06 – Son Cubano Dance
 Video 07 – Son Cuarto de tula
 Video 08 – Timbales cinquillo cubano
 Video 09 – Kettle Drum
 Video 10 – Contrdanse Anglaise
 Video 11 – Almendra – Danzón
 Video 12 – Tito Puente – Timbale solo
 Video 13 – Guantanamera – Song Around the World
 Video 14 – Quimbara – Celia Cruz and Tito Puente
 Video 15 – Oye Como Va – Tito Puente Last Performance

Track 01 – Dundunbanza – Arsenio Rodriguez
 Track 02 – Almendra – Danzón
 Track 03 – Son de la loma – Celia Cruz
 Track 04 – Chan Chan - Instrumental
 Track 05 – Candela – Buena Vista Social Club
 Track 06 – El cuarto de Tula – Buena Vista Social Club
 Track 07 – Guantanamera – Celia Cruz
 Track 08 – The Star Spangled Banner - US Army Field Band and Chorus
 Track 09 – La Bayamesa – Cuban Anthem
 Track 10 – Almendra – Danzón
 Track 11 – El Cadete Constitucional – Danzón
 Track 12 – Danzón Legrand – Cuba L.A. Dos

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Grading Rubric


	Fully Developed 4	Adequately Developed 3	Partially Developed 2	Undeveloped 1
VOCAL & INSTRUMENTAL PERFORMANCE	An exemplary demonstration of melodic and/or rhythmic accuracy at the indicated tempo. The performance displays a near flawless execution and interpretation of melodic and/or rhythmic patterns.	A proficient demonstration of melodic and/or rhythmic accuracy at the indicated tempo. The performance displays some minor flaws in the execution and interpretation of melodic and/or rhythmic patterns.	A demonstration approaching proficiency in melodic and/or rhythmic accuracy at the indicated tempo. The performance displays inconsistent execution and interpretation of melodic and/or rhythmic patterns.	A demonstration that displays a lack of proficiency in melodic and/or rhythmic accuracy. The performance demonstrates an inability to execute and interpret melodic and/or rhythmic patterns.
READING / NOTATING	An exemplary and comprehensive understanding of basic music elements by using reading and notation skills that are consistently appropriate to complete the assigned task.	An effective understanding of basic music elements by using reading and notation skills that are mostly appropriate to complete the assigned task.	A minimal understanding of basic music elements by using reading and notation skills that are less appropriate to complete the assigned task.	A lack of understanding of basic music elements and therefore, inappropriate reading and notation skills to complete the assigned task.
LISTENING AND RESPONDING	An exemplary and comprehensive response that shows a deep understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.	An effective response that shows an adequate understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.	A basic response that shows a minimal understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.	A response that shows a lack of understanding of the musical skills, values, and attitudes as applied to the principle goal or purpose of the task.
CREATING (Improvising, composing)	An exemplary improvisation or composition that demonstrates a strong understanding and application of music concepts and original ideas to the principle goal or purpose of the task.	An effective improvisation or composition that demonstrates an adequate understanding and application of music concepts and original ideas to the principle goal or purpose of the task.	An improvisation or composition approaching proficiency that demonstrates a limited understanding and application of music concepts and original ideas to the principle goal or purpose of the task.	An improvisation or composition that demonstrates a lack of understanding and application of music concepts and original ideas to the principle goal or purpose of the task.


Cuba Pretest

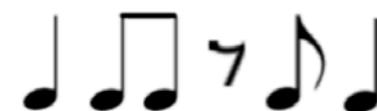
Name: _____ Class: _____ Date: _____

Instructions: For each rhythm below circle the name of that rhythm.
(you will use one answer twice)

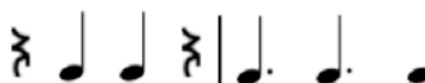
1)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

2)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

3)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

4)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

5)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

6)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

7)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

8) Two countries that have influenced Cuban music are _____
and _____.

9) Two genres of Cuban music are _____ and _____.

10) Name the instruments used in Cuban music. _____

Cuban Rhythm Patterns

1



Tumbao

2



Martillo

3



Cáscara

4



Cinquillo

5



Clave(3-2)

6



Clave(2-3)

7



Tresillo

Assessment Chart

Class:_____ Date:_____

Performer 1 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 2 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 3 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 4 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 5 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 6 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 7 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 8 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 9 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 10 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 11 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 12 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 13 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 14 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 15 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 16 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 17 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 18 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 19 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 20 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 21 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 22 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 23 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Performer 24 Name				
1st	1	2	3	4
2nd	1	2	3	4
3rd	1	2	3	4
4th	1	2	3	4

Cuba Video Notes

Name: _____ Class: _____

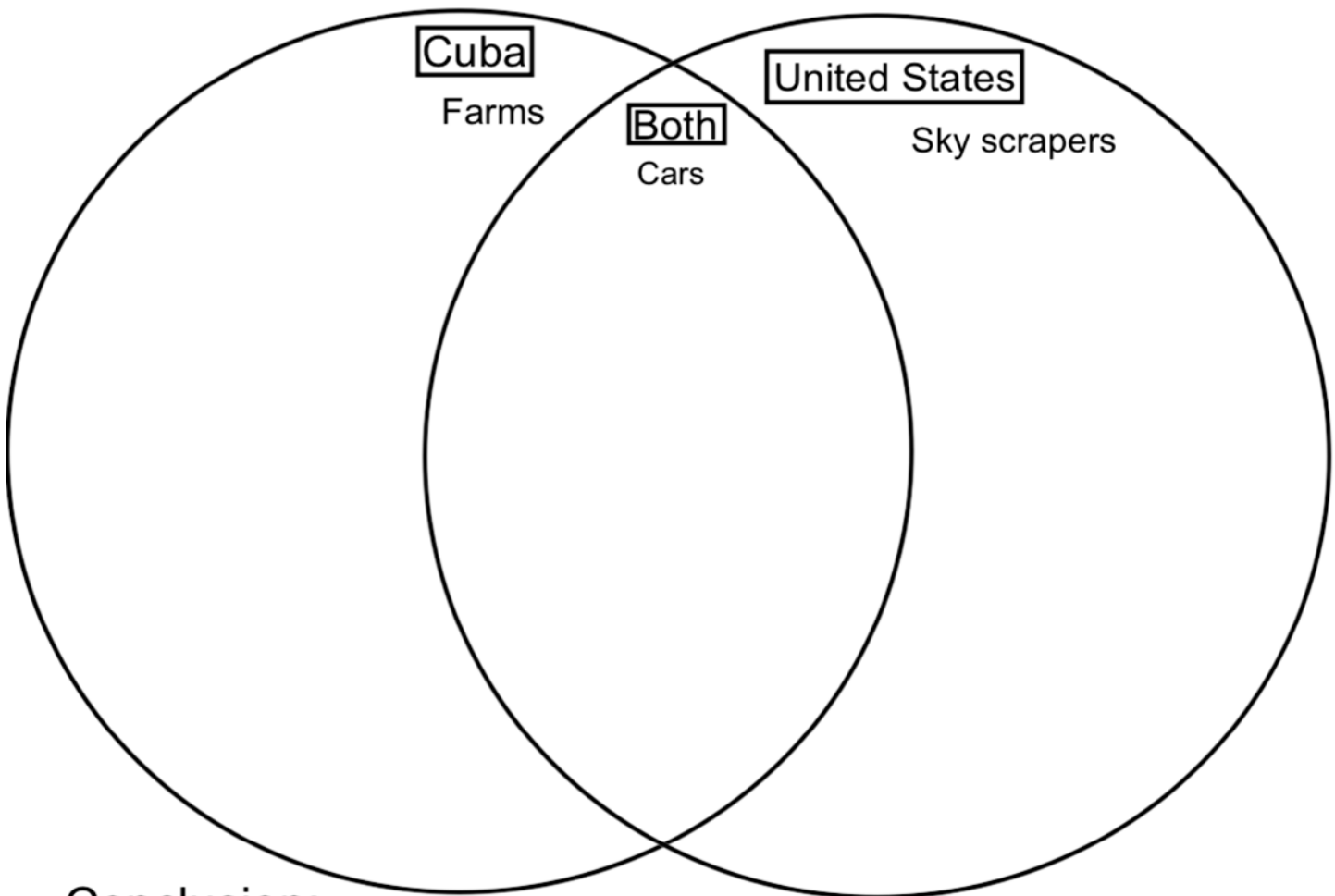
Instructions: Make a list of things you see in the video about cuba: (example: Beaches, dogs etc...)

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Compare and Contrast Cuba

Name: _____ Class: _____

Instructions: Compare and contrast Cuba to **where you live** in the United States. (example below)



Conclusion:

Cuba is similar to the United States because: _____

Cuba is different from the United States because: _____

Name: _____ Class: _____

Listening Response Journal**Instructions:** Answer the following questions for the listening example.

Title: _____ Genre: _____

1) Circle the instruments you hear:

String



Brass



Woodwinds



Percussion



Voices

**2) Name the instruments you hear:**

_____, _____, _____, _____

3) Circle the voices you hear:

Adult Male



Adult Female



Child



Group

**4) Circle the tempo:**

Allegro(fast)

Moderato(medium)

Largo(slow)

5) Circle the dynamic level:

Forte(Loud)

Mezzo forte(medium loud)

Piano(soft)

6) Is the music smooth and flowing, or separated and detached? _____**7) Are the melodic notes short notes or long notes?** _____**8) What does this music make you think of?** _____**9) Do you like this piece? Explain why or why not using musical language:**

Name: _____

Exit Slip

The most important thing I learned today was _____

Name: _____

Exit Slip

The most important thing I learned today was _____

Name: _____

Exit Slip

The most important thing I learned today was _____

Name: _____

Exit Slip

The most important thing I learned today was _____

Name: _____

Exit Slip

The most important thing I learned today was _____

Name: _____**Exit Slip**

Write one thing you learned today: _____

Name: _____**Exit Slip**

Write one thing you learned today: _____

Name: _____**Exit Slip**

Write one thing you learned today: _____

Name: _____**Exit Slip**

Write one thing you learned today: _____

Name: _____**Exit Slip**

Write one thing you learned today: _____

Name: _____ **Entrance Slip**

Name the instruments and rhythms you see/hear in the video: _____

Name: _____ **Entrance Slip**

Name the instruments and rhythms you see/hear in the video: _____

Name: _____ **Entrance Slip**

Name the instruments and rhythms you see/hear in the video: _____

Name: _____ **Entrance Slip**

Name the instruments and rhythms you see/hear in the video: _____

Name: _____ **Entrance Slip**

Name the instruments and rhythms you see/hear in the video: _____

Dundunbanza Ostinato Parts

Arsenio Rodriguez Arranged by M. Salguero

Melody:



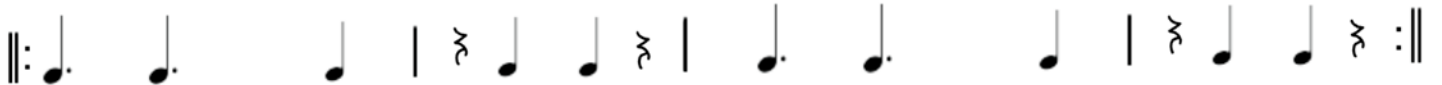
Harmony:



Bass:



Clave:



Bongo:



Guantanamera Ostinato Parts

Joseíto Fernández arranged by M. Salguero

Chorus Melody:



Harmony:



Bass:



Güiro



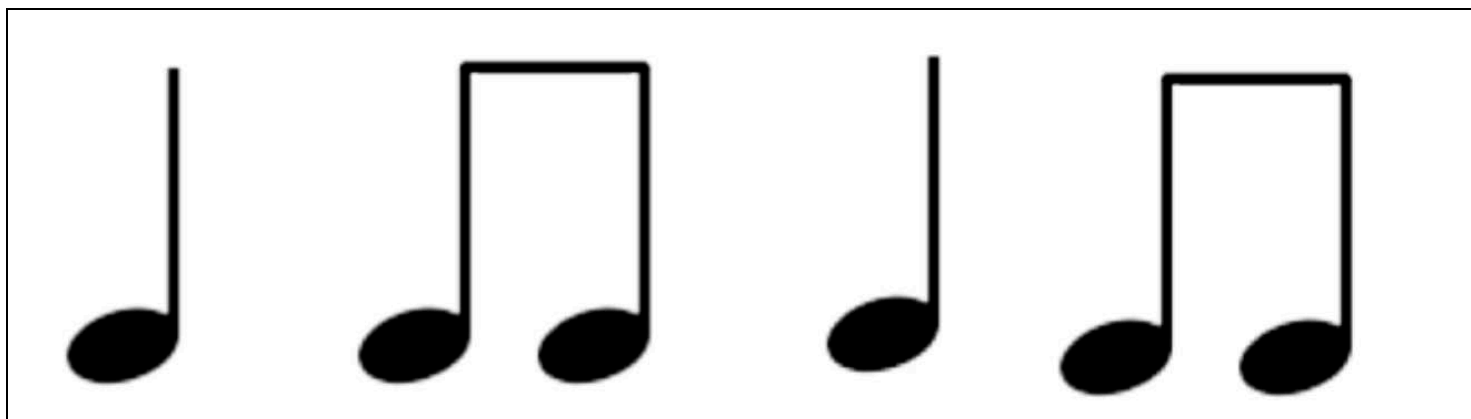
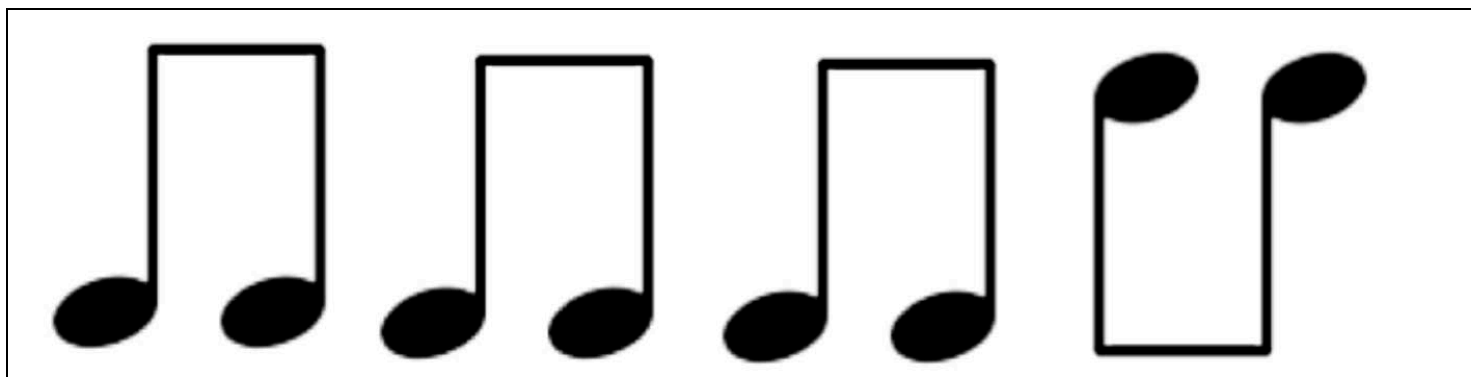
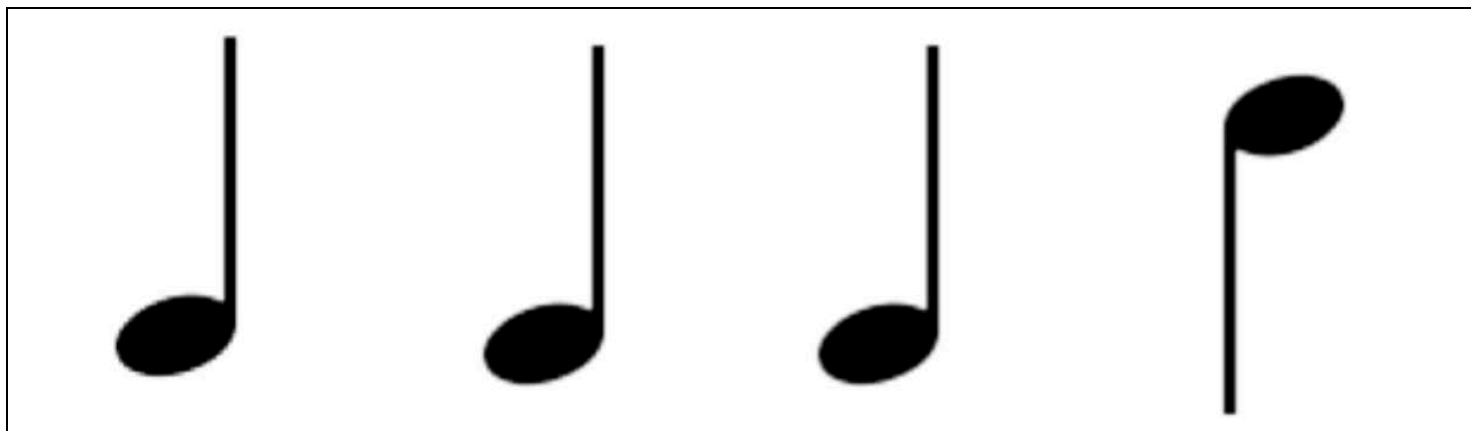
Clave:

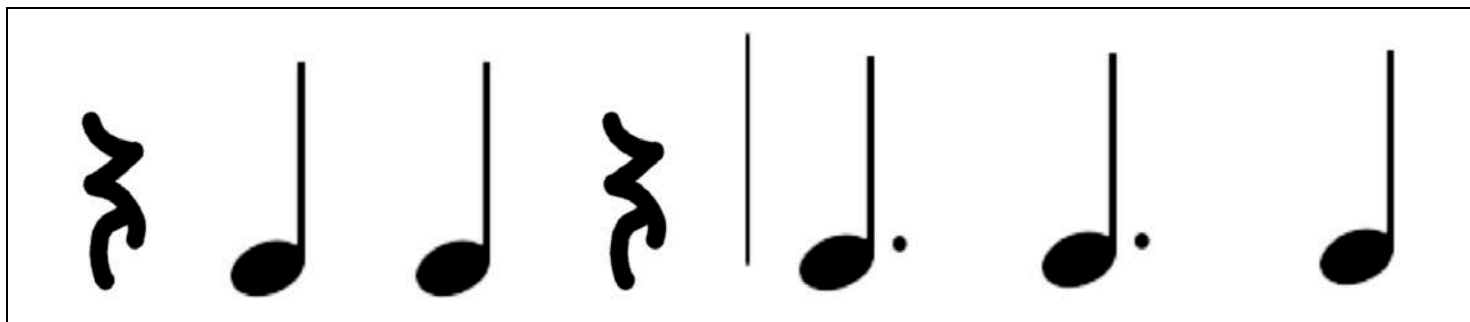
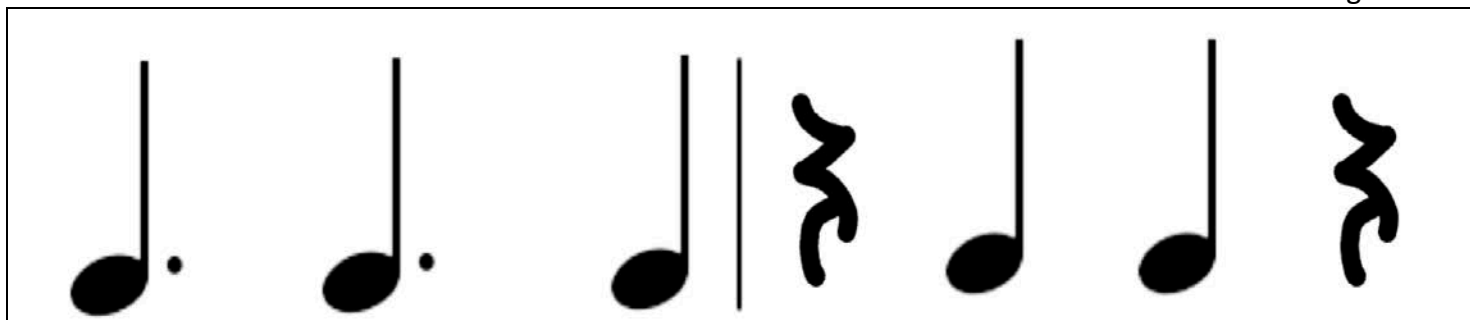


Bongo:



Flash Cards





Tumbao

Martillo

Cáscara

Cinquillo

Clave (3-2)

Clave (2-3)

Tresillo

Listening map Guantanamera



Intro
(8 measures)



Verse 1
(12 measures)



Refrain
(8 measures)



Verse 2
(12 measures)



Refrain
(8 measures)



Verse 3
(12 measures)



Refrain
(8 measures)



Refrain Ending

Guantanamera Listening Map Manipulatives

(Print and cut out for each group)



Intro
(8 measures)



Verse 1
(12 measures)



Verse 2
(12 measures)



Verse 3
(12 measures)



Refrain
(8 measures)



Refrain
(8 measures)



Refrain
(8 measures)



Refrain Ending

Compare National Anthems

Name: _____ Class: _____

Instructions: Compare and contrast the lyrics of the two national anthems below.

Cuban National Anthem

English Translation:

Hurry to fight, men of Bayamo,
The homeland looks proudly to you.
Do not fear a glorious death,
Because to die for the country is to live.

To live in chains is to live
in dishonor and shame.
Hear the trumpet call,
To arms, braves ones, to battle!

United States National Anthem

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?

Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?

And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.

O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

- 1) CIRCLE words or phrases that are similar in both anthems.
- 2) Put a rectangle around the main idea of each anthem.
- 3) Why do you think countries have anthems?

The Spanish-American War

Narrator: 400 years after Christopher Columbus established a Spanish colony in Cuba, the Cuban people were tired of being ruled by Spain. Cubans started to rebel against the Spanish.

Cuba: Spain we are sick and tired of you telling us what to do. The Cuban people don't want to be a part of your colony anymore. We want freedom! We want independence!

Spain: What?! You can't do that! We own you!

Cuba: Just watch us! We have a rebel army, and we will fight against you!

Spain: Well, I guess I'll have to send 100,000 troops to put you in your place.

United States: Hey guys what is going on?

Cuba: The Cuban people don't want to be under Spanish rule anymore. We want to be free just like you.

United States: OMG Cuba I know how you feel we declared independence from Britain about 100 years ago. I feel for you but there isn't anything we can do.

Cuba: Just think of all the money we can make from trading with each other.

United States: Spain hasn't done anything to us. so we can't declare war. The only thing we can do is send some navy ships down to help you.

Spain: Ok my Navy is in place surrender Cubans!

United States: Looks like you guys are going to start a war. Maybe I should go...

Narrator: The people of the United States wanted to help Cuba but there was no reason to declare war, Until an explosion sunk the USS Maine.

United States: Oh no you didn't! That was our ship! the USS Maine! You killed 266 Americans! We are furious and now we declare war on you!

Cuba: YAY!

Spain: Wait a minute We didn't do that!

United States: Yes you did look it is all over the newspapers. "Spain attacked the USS Maine."

Narrator: Upon further investigation it turns out that the USS Maine exploded because of a design flaw that put ammunition too close to the heat of the coal. This was the true reason for the explosion. No one said anything because it was better for the US economy to go to war. Three years of fighting lead to the Treaty of Paris.

Spain: Ok stop the fighting can we make a deal?

United States: Yes sign this Treaty and it will all be over.

Spain: Well what does it say?

United States: It says that you agree to give up all rights to Cuba, and you will give the United States control over Puerto Rico, Guam, and the Philippines.

Spain: That is ridiculous you guys get everything and we get nothing No deal!

United States: Ok we will pay you 20 million dollars to surrender your colonies.

Spain: Deal where should we sign this Treaty?

United States: Lets meet in Paris and call it the Treaty of Paris (1892)

Name: _____**Exit Slip**

Write one thing about you learned about José Martí or Pedro Figueredo today: _____

Name: _____**Exit Slip**

Write one thing about you learned about José Martí or Pedro Figueredo today: _____

Name: _____**Exit Slip**

Write one thing about you learned about José Martí or Pedro Figueredo today: _____

Name: _____**Exit Slip**

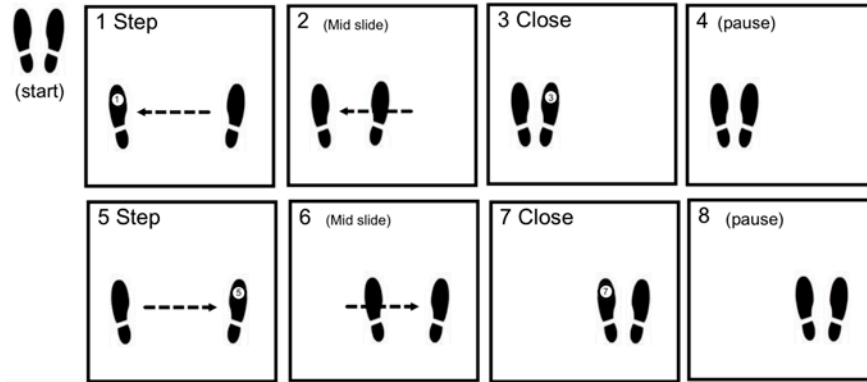
Write one thing about you learned about José Martí or Pedro Figueredo today: _____

Name: _____**Exit Slip**

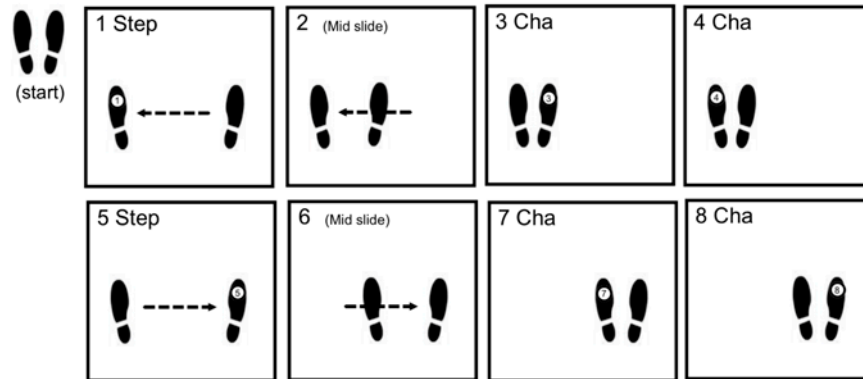
Write one thing about you learned about José Martí or Pedro Figueredo today: _____

Dance Steps

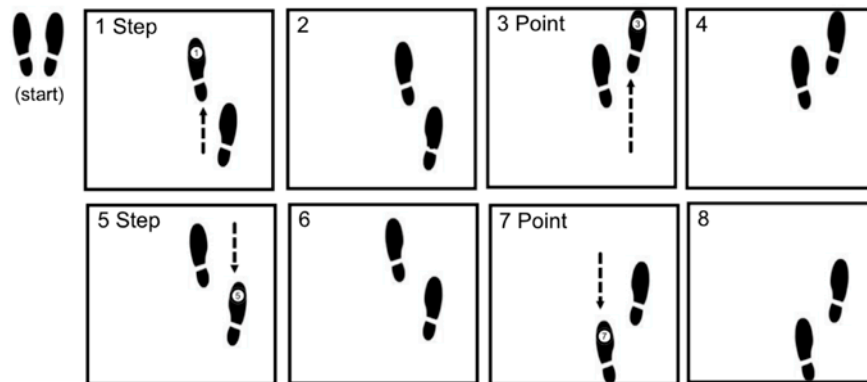
Side to side



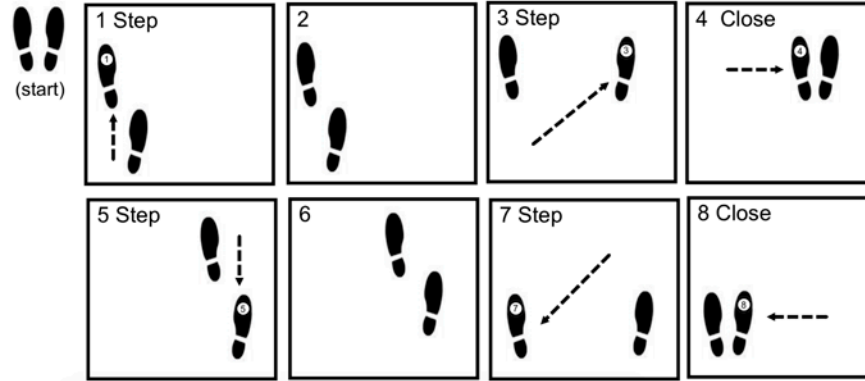
Side to side (with cha cha)



Front to Back with Point



Box Step



Name: _____

Exit Slip

Write a pattern using rondo form: _____

Name: _____

Exit Slip

Write a pattern using rondo form: _____

Name: _____

Exit Slip

Write a pattern using rondo form: _____

Name: _____

Exit Slip

Write a pattern using rondo form: _____

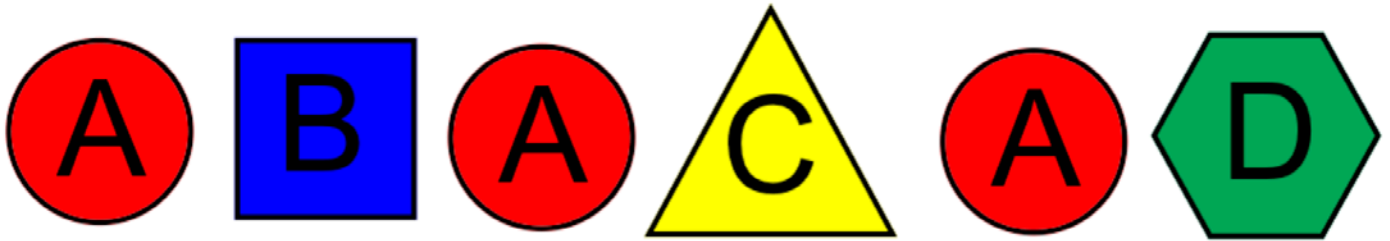
Name: _____

Exit Slip

Write a pattern using rondo form: _____

Compose a Rondo

Group Members: _____



My group is responsible for composing the _____ section

--	--

--	--

--	--

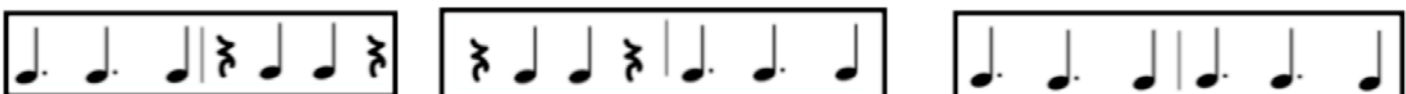
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Idea bank: (Cuban rhythms)

1 measure rhythms:



2 measure rhythms:



Listening Final Assessment

Name: _____ Date: _____

Example 1)

The instruments I hear are: _____

The rhythms I hear are: _____

Are there singers? _____

Using the above information I have concluded that this music is:

(circle one) Son Danzón

BONUS: The name of this song is: _____

Example 2)

The instruments I hear are: _____

The rhythms I hear are: _____

Are there singers? _____

Using the above information I have concluded that this music is:

(circle one) Son Danzón

BONUS: The name of this song is: _____

Example 3)

The instruments I hear are: _____

The rhythms I hear are: _____

Are there singers? _____

Using the above information I have concluded that this music is:

(circle one) Son Danzón

BONUS: The name of this song is: _____

Example 4)

The instruments I hear are: _____

The rhythms I hear are: _____

Are there singers? _____

Using the above information I have concluded that this music is:

(circle one) Son Danzón

BONUS: The name of this song is: _____

Cuban Music Bingo

Name: _____

B	I	N	G	O
		Free Space		


Word Choices:

African	C. Columbus	Cáscara	Cinquillo
Clave	Cuba	Danzón	Guantanamera
Güiro	J. Martí	La Bayamesa	Martillo
Ostinato	P. Figueredo	Rondo	Son
Spanish	Taíno	Timbales	Tres
Tresillo	Tumbao	United States	Verse Refrain


Cuba Posttest


Name: _____ Class: _____ Date: _____


Instructions: For each rhythm below circle the name of that rhythm.
(you will use one answer twice)

1)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao


2)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

3)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

4)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

5)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

6)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

7)  Cáscara | Cinquillo | Clave | Martillo | Tresillo | Tumbao

8) Two countries that have influenced Cuban music are _____ and _____.

9) Two genres of Cuban music are _____ and _____.

10) Name the instruments used in Cuban music. _____

Sources

[\(Table of Contents\)](#)

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